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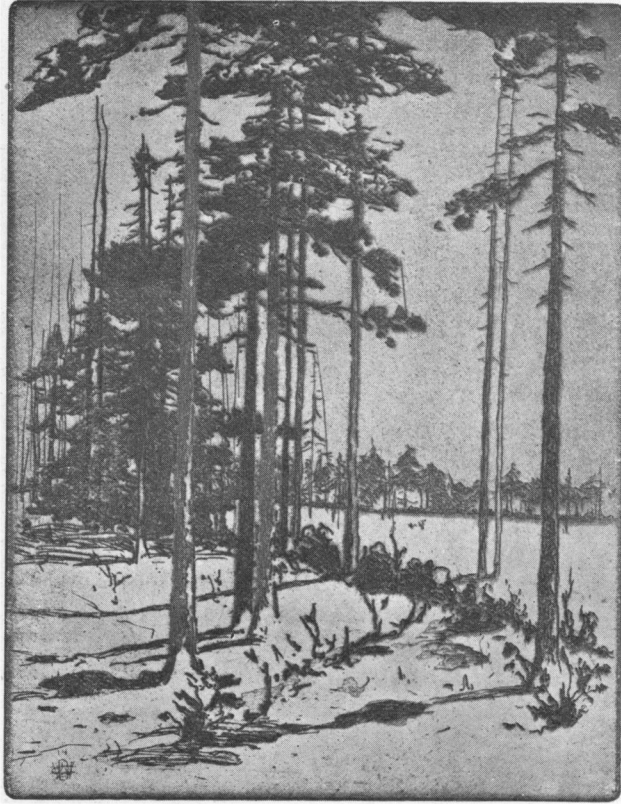
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AWAKENING OF SPRING

CHARLES W. DAHLGREEN

THE CHICAGO SOCIETY OF ETCHERS

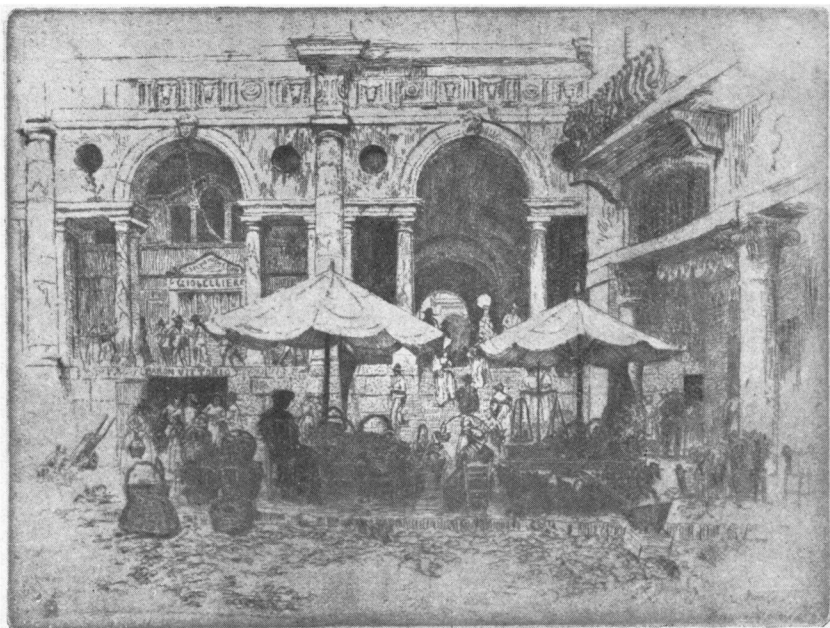
THE Chicago Society of Etchers was organized in January, 1910, with 20 members, and at the end of 1913 it had 86 active, 196 associate and 15 honorary members. The active members represent 14 States with the larger number in Illinois and New York; the majority of associate members are in Chicago and its suburbs.

During the season of 1913 and 1914, one small and three large rotary exhibitions were sent by the Society to various cities in the United States and as far east as Worcester, Massachusetts, as far south as Dallas, Texas, and as far west as Seattle.

The Society reserves ten per cent of the associate members' dues for the pur-

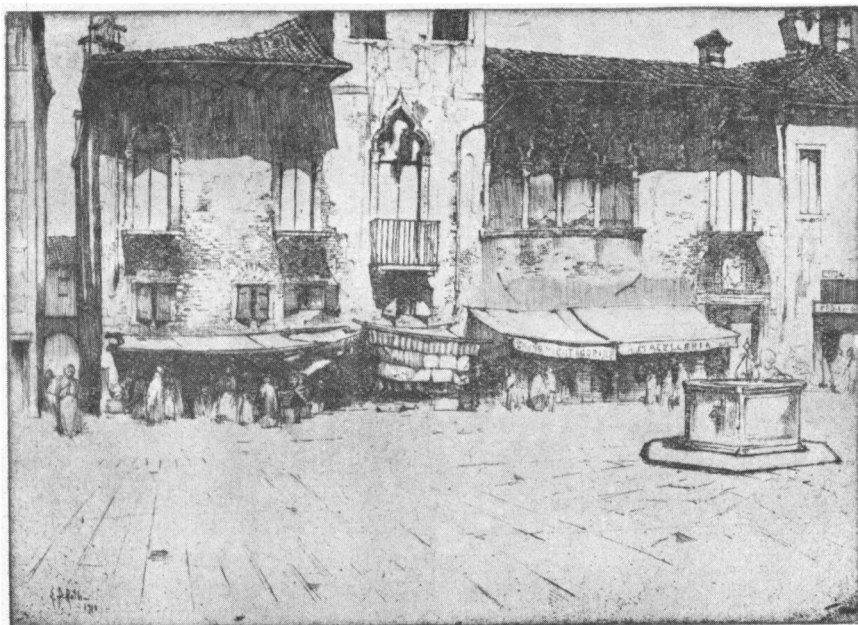
chase of etchings from the annual exhibitions for presentation to the permanent collection of the Art Institute. At the exhibition of 1913 eleven etchings were thus purchased and presented. At the 1914 exhibition, held in the Art Institute of Chicago from March 5th to April 1st, nine etchings were purchased.

This exhibition, more than any previous one, gave an idea of what is being done at the present time. Brangwyn's influence was apparent in the increased size of plates and the larger more forceful technique by such men as Thomas Wood Stevens, Charles B. King, D. T. Workman, Arthur S. Covey, and F. W. Harer, the latter getting very broad effects by means of soft ground.



BASILICA PALLADIANA

MAURICE ACHENER



CAMPO MARGHERITA

E. D. ROTH

E. D. Roth, L. G. Hornby, C. H. White, G. C. Aid, Henry Winslow, C. K. Gleason, B. J. O. Nordfeldt, Dorothy Stevens, Katharine Merrill and Maurice Achener represented the intermediate

fresh from Paris influences, had vigorous plates with no uncertainty as to their message. Charles W. Dahlgreen, F. P. Paulus, Louis O. Griffith and Antonio Barone had much of the painter's vision.



MAN IN CLOAK

WILLIAM AUERBACH LEVY

stage between these and the smaller more delicate plates.

Franklin T. Wood, Gustav Goetsch, W. J. Quinlan, Sears Gallagher, H. M. Luquiens, and Allen Lewis had not wandered far from Whistler traditions. C. R. Partridge, W. A. Levy, Paul Welsch,

L. F. Randolph, Anne Goldthwaite, Jessie A. Walker, Maud Hunt Squire, Helen Hyde and John Cotton all sent interesting work in color as well as black and white. But color, in spite of its popularity, still formed but a small per cent of the work offered.